IFAR reports

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incorporating Stolen Art Alert

Pieter Brueghel the Elder, Christ and the Woman Taken in Adultery, *stolen in 1982 from the Courtauld Institute and still missing.*

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New York Judge Orders Return of Monet to WW II Victim

A U.S. District Court judge in New York has ruled that a picture by Monet, *Champs de blé à Vetheuil,* must be returned to the post World War II art theft victim in Germany. Gerda Dorothea de Weerth, of West Germany, claimed that the picture had been stolen from her shortly after the war. The 1983 lawsuit was brought against Edith Marks Baldinger, of New York, who had purchased the painting in 1957 from Wildenstein & Co. (a third-party defendant in the case). Judge Vincent L. Broderick studied the case for two and a half years and on 20 April he issued his opinion, basing it in part on the 1981 decision in U.S. District Court of New York to return two Dürer portraits stolen during the war from Schwarzburg Castle where the State Picture Gallery, Weimar, had stored them (*Kunstsammlungen zu Weimar v. Elicofon).*

According to court documents, the picture was purchased by Mrs. de Weerth's father in 1908. Signed by Monet and dated 1879, the oil painting depicts a wheat field, a village and trees near Vetheuil. In her suit, Mrs. de Weerth said she inherited the picture from her father upon his death in 1922 and that she kept it in her residence in Wuppertal-Elberfeld until 1943, where it was displayed next to a sculpture by Auguste Rodin. She still owns this sculpture, and as evidence, she submitted a 1943 photograph showing the Monet and the Rodin displayed next to each other in her residence. In 1943, Mrs. de Weerth sent the Monet, the Rodin and other valuables to her sister Gisela von Palm (now deceased) in Oberbalzheim, in southern Germany, for safekeeping. According to testimony, American soldiers were quartered at the home towards the end of the war in 1945, and it was after they left that the disappearance of the Monet was discovered.

According to court testimony, Mrs. de Weerth, who was around 50 years old at the time, reported the theft in 1946 to the military government administering the Bonn-Cologne area. In 1948 she sought the assistance of an attorney in an attempt to recover the picture. In 1955 she made inquiries of an art expert and in 1957 she reported the theft to the Bundeskriminalamt (national police) in Bonn. Those efforts proved unsuccessful.

Evidence presented in court showed that the Monet was purchased by Wildenstein & Co. of New York in 1956 from a dealer in Geneva, Switzerland, François Reichenbach and in June 1957, the gallery sold the picture to Mrs. Baldinger in New York.

In her suit, Mrs. de Weerth said that in July 1981 she learned the painting had been shown in 1970 at Wildenstein for the exhibition, *One Hundred Years of Impressionism.* Mrs. de Weerth, who is in her 90s today, was encouraged by her nephew, Peter von der Heydt, to pursue this matter. Mrs. de Weerth retained legal counsel in New York in 1982 to determine the possessor of the picture. According to court documents, Wildenstein refused to disclose that information, so in November 1982 a suit was brought against Wildenstein in New York State Supreme Court, where the court ordered the gallery to reveal the name. Mrs. de Weerth demanded return of the Monet in a letter to Mrs. Baldinger dated 27 December 1982 and Mrs. Baldinger refused in a letter dated 1 February 1983.

Judge Broderick wrote that he was guided in his decision by *Kunstsammlungen zu Weimar v. Elicofon:* "under *Elicofon,* I find that the law of New York governs all issues in this case, including the question of which party has the superior right to possession of the Monet. New York is the place where the sale of the painting to Mrs. Baldinger occurred and where the Monet is and has been located. The fact, as in *Elicofon,* that the theft of the Monet took place in Germany and not New York is irrelevant, as is the fact that Mrs. de Weerth is a resident of Germany and inherited the painting while in Germany. New York policy, as described in *Elicofon,* is to protect owners generally 'as a means to preserve the integrity of transactions and prevent the state from becoming a marketplace for stolen goods.' This policy warrants the application of the New York law in the case before me."

The defense argued that the plaintiff's action should be barred by the statute of limitations due to her long delay in asserting her claim and that she did not show due diligence in seeking return of the picture. Judge Broderick ruled that Mrs. Baldinger acted within the statute of limitations for actions seeking recovery of a chattel since the three year statute does not begin to run until a demand is made to return the property and that demand is refused. Judge Broderick wrote, "I find that the plaintiff did not unreasonably delay her demand for the return of the Monet, and her action is not barred on timeliness grounds." Judge Broderick reviewed the plaintiff's efforts to recover the picture in his decision and then wrote, "thus the plaintiff made a 'diligent although fruitless effort' to find the Monet through 1957."

The defense argued that Mrs. de Weerth had not established a "superior right to possession of the painting" by failing to prove that she owned the picture and that it was stolen. In addition, Mrs. Baldinger argued that she was a good faith purchaser, who had possessed the painting for over 25 years. Judge Broderick disagreed, ruling that Mrs. de Weerth established that she was the owner of the Monet "by inheritance from her father at the time it disappeared from her sister's home, and that she neither sold it nor entrusted it to anyone else to sell." The judge cited her testimony with respect to the 1943 photograph which showed the Monet in her residence next to the Rodin as further evidence. Judge Broderick wrote, "under New York law not even a bona fide purchaser can acquire valid title of a chattel from a thief, or from one who acquired the property from a thief."

According to Mrs. Baldinger's attorney, Edward Sills, the case is being appealed and the process is on-going. Jeremy G. Epstein, the attorney for Wildenstein, told IFAR that "the case was wrongly decided," especially with regard to Mrs. de Weerth's delay in demanding a return of the painting. The Monet has not yet been returned to Mrs. de Weerth since the case is being appealed. John R. Horan, the attorney for Mrs. de Weerth, told IFAR he expects that briefs will be filed in August of this year.

Lynn Stowell Pearson

Dali Forgeries Persist but "Suppliers' Days are Numbered"

The walk-in galleries and boiler-room establishments that sell hundreds of thousands of dollars worth of counterfeit Dali prints each year should be put on notice. Months of behind-the-scenes investigations by several law enforcement agencies have resulted in raids and seizures of counterfeit Dali prints in a number of states across the country. In mid-April, city and federal authorities raided the four Honolulu branches of Center Art Galleries and, as reported in the *Honolulu Star Bulletin* by Lee Catterall, seized company records and allegedly fraudulent Dali prints. Mr. Catterall has reported Center's disputes with disgruntled customers who have purchased questionable Dali prints and have been forced to take legal action against the gallery. At this writing, the Honolulu raid has not been widely publicized; however, it is an important news story as Center has a highly visible presence in Hawaii and is one of the largest retailers of art in the United States.

IFAR has received many inquiries from individuals who have purchased Dali prints from Center Art Galleries' branches, all of them situated in prime tourist areas. In 1984, a Center customer contacted IFAR's Authentication Service about several Dali prints. He was concerned about their authenticity and was in the process of negotiating an exchange with Center, which would allow him to return the prints for two "original drawings" by Dali. After the exchange, the customer immediately sent the two drawings to IFAR where they were determined to be forgeries. Center Art Galleries was unwilling to refund the inflated purchase price and insisted that the customer produce additional documentation, preferably an opinion from the reclusive and ailing Dali himself. Because of IFAR's persistence and the helpful intervention of Mr. Michael Stout, Dali's attorney and representative in the United States, a notarized statement, dated 1 June 1987, was obtained from the artist, in which he denounced these two drawings as forgeries. The case has subsequently been resolved. According to Mr. Stout, no indictment has been issued to Center's principals, although an active investigation continues into the gallery's activities.

In New York City, some progress is being made to combat the sale of fraudulent Dali prints. The recent conviction of individuals associated with two galleries, Convertine Galleries (and Convertine Fine Art, Ltd.) and Caravan Galleries (see *IFARreports,* Jan.-Mar. '86, vol. 7, nos. 1/2, pp. 3-4), should help to curtail the illegal traffic. In February 1987, the principals of Convertine, Carol Convertine and Martin Fleischman, were found guilty in Manhattan Criminal Court of securities fraud under the Martin Act for selling counterfeit Dali prints as investments.[1] Rebecca Mullane, assistant attorney general in charge of the case, told IFAR "it was one of the first convictions related exclusively to the selling of counterfeit Dali prints and definitely the first time in which the accused pair were found guilty of securities fraud by promoting and exaggerating the investment potential of these prints." At this writing, the two principals are scheduled to be sentenced on 30 June.

The Discovery of America by Christopher Columbus, *one of the most widely sold of the Dali print forgeries.*

In addition, on 22 May, two individuals from Caravan Galleries were sentenced, Roy Goldsmith, a principal in the gallery, and Dean Thomas (aka Kelvin Reece), a salesman. Roy Goldsmith pleaded guilty to a misdemeanor charge of scheming to defraud and was sentenced to three years probation. Ms. Mullane stated that Mr. Goldsmith signed an injunction which "permanently bars him from the offer and sale of securities or commodities within and from the state of New York." Dean Thomas pleaded guilty to a misdemeanor charge of conspiracy to scheme to defraud and was sentenced to a conditional discharge for one year with restitution to one victim, which has been made. In a letter written to all Convertine customers, the New York State Attorney General's office recommended IFAR as a center for information regarding the authenticity of prints purchased from the gallery.

Rebecca Mullane told IFAR that as these investigations gain momentum throughout the country, there will be more raids, seizures and indictments. Some of the boiler-room operations will be eliminated, but she added that it will probably not immediately affect the sale of Dali forgeries from the walk-in galleries. She advised consumers to protect themselves by *never* purchasing any art through telephone solicitations. She said the likelihood of acquiring a counterfeit work in this manner was very high and added that the "golden rule" in this situation is not to buy anything; instead, "hang-up!" She suggested, however, that "an alternative for a public-minded citizen would be to request that promotional material be sent and when it arrives, forward it to the prosecuting agency in your jurisdiction."[2]

Three years ago, IFAR was alerted to the magnitude of the Dali print problem when asked to examine *The Discovery of America by Christopher Columbus*, which was being sold as an original, signed Dali lithograph, one of the most popular and widely distributed works of this genre. IFAR concluded that it was simply a photo-mechanical reproduction of an original painting by Dali in the Salvador Dali Museum in St. Petersburg, Florida, and could not be worth more than $30.00 (see *IFARreports,* Jul. '85, vol. 6, no. 5, pp. 2-3). The "Certificate of Authenticity" provided by the New York gallery stated that *Columbus* was published in 1982. However, Michael Stout advised IFAR

that he is in possession of an affidavit in which the artist states that he has signed *no* prints or paper suitable for fine art printmaking since 1979. The gallery that sold this print is now defunct and despite the negative publicity concerning this particular image, other galleries continue to sell it and consumers continue to buy it.

Counterfeit Dali prints have been around for some time and it is necessary for consumers to become better educated and informed when purchasing a Dali print. The majority of the 400 or more victims of Convertine and Caravan, and the many other customers of similar galleries around the country, are professionals such as doctors and dentists, whose busy schedules leave little time for purchasing art in a more conventional manner. In the promotional material sent to customers from many of these galleries, the emphasis is on investment and financial gain as a result of buying these prints. Such slogans as "investment potential," or "watch your money grow," or "demonstrated its market strength," or "intelligent investment with the highest appreciation in value" are commonly used—descriptions that would be more appropriate to attracting consumers to the stock market.

The manufacturing, distribution and selling of these forged prints has become a big business. Each bogus print sells for $1,500-3,000, thus these high-volume sales run into many millions of dollars annually. How long this will last is uncertain, but inroads into the problem are being made. In addition to New York and Hawaii, both Wisconsin and New Mexico are engaged in active investigations, with California soon to follow.

Rebecca Mullane told IFAR that it is ultimately necessary to find the people who produce and wholesale these prints and put them out of business. As more and more galleries come under close scrutiny and the investigations throughout the country increase, the suppliers should become nervous. "Someday," Ms. Mullane observed, "someone will talk. . . the suppliers' days are numbered."

Virgilia Heimsath Pancoast

1. For a full explanation of the Martin Act ruling consult the *New York Law Journal,* Oct. 16, 1986, p. 1.

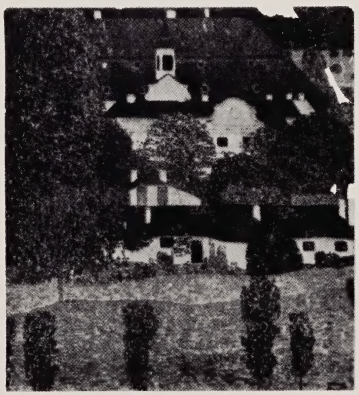
2. For additional information on telephone solicitations, see "Telefraud: They've Got Your Number," *Consumer Reports,* (May 1987): 289.

Recovery of a Klimt Picture

A Gustav Klimt painting, *Schloss Kammer am Attersee II,* the subject of a title dispute between Michael S. Gruen, a New York attorney, and his stepmother, Kemija Gruen, of Vienna, Austria, was recently returned to Mr. Gruen. The two had been engaged in a long legal battle over the picture. According to papers submitted in court, Michael Gruen was given the picture in 1963 by his father and should have taken possession of it upon the death of his father in 1980. However, the picture disappeared from his father's home shortly after his death. Unable to locate the Klimt painting, after Kemija Gruen claimed that she did not know of its whereabouts, Mr. Gruen sued his stepmother. In 1984 Justice Joseph S. Levine, of the Supreme Court, Kings County, New York, ruled that Mr. Gruen was the owner of the picture and that he should take possession of it. Mr. Gruen asked IFAR to publish its disappearance (see *IFARreports,* Oct./Nov. '85, vol. 6, nos. 8/9, p. 17, *85.588).

Mr. Gruen told IFAR that in February of this year, his stepmother wrote him a letter saying that she had found the picture and sent him a deposit receipt for a Swiss vault where Mr. Gruen recovered the picture. At this writing, the picture is scheduled to be sold at Sotheby's sale of "Impressionist and Modern Paintings and Sculpture," in London on 30 June, lot 40.

L.S.P.



Gustav Klimt, Schloss Kammer am Attersee II, *recently recovered.*

Still Missing

In 1982 thieves stole Pieter Brueghel the Elder's *Christ and the Woman Taken in Adultery,* from the Courtauld Institute, London. It is a tiny painting from the Prince's Gate Collection, once owned by Count Antoine Seilern. The theft was a crime of opportunity, for the picture was located near the main entrance door of the gallery. Normally there would have been several people nearby, but on the day of the theft an unusual series of coincidences resulted so that the desk, normally occupied by two staff members, was unattended. The guard who normally patrolled this area was also absent from his post. Two men took immediate advantage of the situation and tore the picture from the wall, one thrust it under his raincoat and both men hurried out of the gallery. At the time of the theft, the picture was valued at $1 million, today it is almost assuredly worth more.

Pieter Brueghel the Elder (Flemish, 1525-69). Christ and the Woman Taken in Adultery, *1565. Oil on panel. 24.1 x 34.4 cm. Signed and dated in l/l: Bruegel M.D.LXV. Inscribed: Die Sonder Sond is/die. *82.20. London, England. 2 Feb. '82.* (Stolen Art Alert, *Jan./Feb. '82, vol. 3, no. 1, p. 6, no. 20.)*

Turkey Sues Metropolitan for Antiquities

On 29 May, Turkey filed a suit against the Metropolitan Museum of Art, demanding the return of a collection of gold and silver objects, often called the Lydian hoard, dating from the sixth century B.C. Turkey claims that the antiquities were illegally excavated and illegally exported from the country in the 1960s. Harry I. Rand and Lawrence M. Kaye, of Botein Hays & Sklar, filed the suit in Manhattan federal court on behalf of the Turkish government. The Metropolitan Museum of Art has twenty days to answer the complaint and had not yet done so at press time.

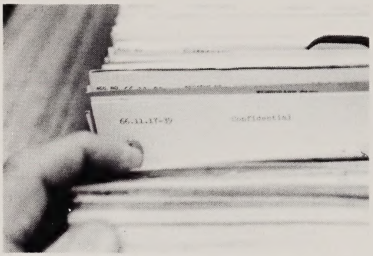
The suit accuses the Met of acquiring several hundred antiquities from John J. Klejman, a New York dealer who retired in the early 1970s. The suit alleges that the antiquities were unlawfully excavated from *tumuli* (tombs) in Turkey in the 1960s and that after acquiring them from Mr. Klejman, the museum withheld many from public view. According to the suit, some of the objects were only recently published in the museum's bulletin.[1]

In the suit, Turkey argues that the Lydian hoard is "unique and irreplaceable and an integral and invaluable part of the artistic and cultural patrimony of the Republic of Turkey." The suit alleges that in July 1986 Turkey demanded the museum return the antiquities, but that they have failed and refused to do so.

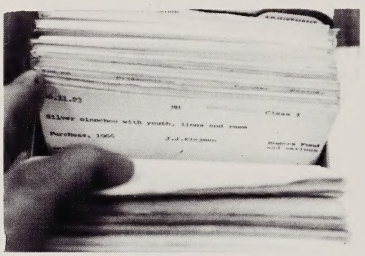
The antiquities date from the reign of King Croesus, the last king of Lydia who was noted for his wealth. In his book, *The Plundered Past,* Karl Meyer wrote that the group of 219 pieces was acquired by the Metropolitan Museum of Art in three lots between 1966–68 from Mr. Klejman. According to Mr. Meyer, the Metropolitan made no formal announcement of its purchase, but exhibited an ewer and four other pieces in an anniversary show, "Masterpieces of Fifty Centuries," and then relegated them back to storage. Mr. Meyer wrote, "In any event, by withdrawing the pieces from sight, the Metropolitan acted in accord with an old museum practice. Objects will sometimes vanish for a decade until it is felt safe to display them."[2]

Bonnie Burnham, in her book *The Art Crisis,* wrote that there were rumors in the mid-sixties of a big find—a Royal Lydian cemetery with four tombs containing frescoes, vases, and gold. "The rumor was never confirmed except for the inferential evidence of the empty tombs at Sardis." Then in 1970, a Boston journalist was tipped off and hinted in an article that the Metropolitan had acquired a large collection, but that it was stored in the museum's basement. At the same time the Boston Museum of Fine Arts was under fire for exhibiting a gold treasure of Turkish provenance.[3]

Last year, in an article entitled, "The Met's Catalogue—How Easy to Look for Stolen Art?", the *Maine Antique Digest* reported on the museum's central catalogue, which is open to the public. The *Maine Antique Digest* checked certain accession numbers and found some cards marked "confidential." Cards for the accession number 66.11 were marked "confidential" and others were marked, "Purchase, 1966 J. J. Klejman."[4] Some objects with this accession number were published in the Metropolitan's 1984 Summer Bulletin, and were labeled as Greek.[5] In an interview with associate curator Marica Vilcek, the *Maine Antique Digest* reported the following: "We asked Ms. Vilcek about the 'uncatalogued' object, and she replied, 'Oh that's Greek and Roman. They don't tell me everything.' What about the 'confidential' we asked. 'Perhaps,' Ms. Vilcek replied, 'the museum might have acquired it from somebody who doesn't want it known.'"[6]



The card for the Metropolitan Museum's acquisition no. 66.11.17-39, marked "confidential." Photo courtesy of the Maine Antique Digest.



The card for the Metropolitan Museum's acquisition no. 66.11.23, marked, "Purchase, 1966 J. J. Klejman." Photo courtesy of the Maine Antique Digest.

IFAR contacted John Ross, manager for public information at the Metropolitan Museum of Art, who said that "the objects we think the Turks are claiming were purchased from a reputable New York dealer, J. J. Klejman in the 1960s and he represented to the museum that he had legal claim to them." Mr. Ross indicated that this sort of transaction was done according to normal conventions at the time. He said that the museum has "repeatedly asked the Turkish government for specific information, but no proof has ever been presented." He said the Turks "have not identified the objects in their claim, nor have they given proof that the museum does not have proper ownership." Mr. Ross continued, saying that "the trustees of the museum, as custodians of its collection, cannot surrender any part to those who make a claim without proof." In conclusion, Mr. Ross told IFAR that the museum "regrets the initiation of the lawsuit which it hopes will not be disruptive to what has been a mutually beneficial relationship with Turkey."

L.S.P.

1. Dietrich von Bothmer, *A Greek and Roman Treasury.* (New York: Metropolitan Museum of Art, Summer 1984).

2. Karl E. Meyer, *The Plundered Past.* (New York: Atheneum, 1977). pp. 66-67.

3. Bonnie Burnham, *The Art Crisis.* (London: Collins, 1975), pp. 106-107.

4. "The Met's Catalogue—How Easy to Look for Stolen Art?" *Maine Antique Digest,* (January 1986): 7-A.

5. von Bothmer, *op. cit.*

6. *Maine Antique Digest, op. cit.*

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

BEAUDIN, André (French, b. 1895). Untitled, 1958. Oil on canvas. 53.0 x 72.0 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 7, no. 812, *82.226.26.)

DELACROIX, Eugène (French, 1798-1863). *Recumbent Nude Male on a Sea Monster's Back.* Oil on paper on canvas. 14.5 x 28.2 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 7, no. 809, *82.226.3.)

DELAUNAY, Sonia (French, 1885-1979). Untitled. Wax crayon and distemper on paper. 37.4 x 45.5 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 7, no. 815, *82.226.6.)

KLIMT, Gustav (Austrian, 1862-1918). *Schloss Kammer am Attersee II,* c. 1910. Oil on canvas. 110.0 x 110.0 cm. (*IFARreports,* Oct./Nov. '85, vol. 6, nos. 8/9, p. 21, no. 1113, *85.588.)

LÉGER, Fernand (French, 1881-1955). Untitled, 1955. Gouache and india ink on paper. 39.5 x 50.0 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 7, no. 816, *82.226.9.)

LÉGER, Fernand (French, 1881-1955). Untitled. Gouache on paper. 51.0 x 67.0 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 8, no. 817, *82.226.11.)

LÉGER, Fernand (French, 1881-1955). Untitled. India ink, lead pencil and white gouache on paper. 51.0 x 67.0 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 8, no. 818, *82.226.12.)

LÉGER, Fernand (French, 1881-1955). Untitled. Gouache on paper. 35.0 x 41.5 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 8, no. 819, *82.226.13.)

LÉGER, Fernand (French, 1881-1955). Untitled. Gouache on paper. 50.0 x 60.0 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 8, no. 820, *82.226.14.)

LÉGER, Fernand (French, 1881-1955). Untitled, 1955. Gouache on paper. 58.0 x 53.0 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 8, no. 821, *82.226.15.)

LÉGER, Fernand (French, 1881-1955). Untitled. Gouache on canvas. 19.6 x 11.2 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 8, no. 822, *82.226.17.)

LÉGER, Fernand (French, 1881-1955). Untitled. Black gouache and lead pencil on transparent paper pasted on canvas. 47.9 x 35.5 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 8, no. 823, *82.226.18.)

LÉGER, Fernand (French, 1881-1955). Untitled. Gouache and lead pencil on paper. 54.0 x 39.0 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 8, no. 824, *82.226.19.)

LÉGER, Fernand (French, 1881-1955). Untitled. Gouache on paper. 50.0 x 32.5 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 9, no. 825, *82.226.21.)

LÉGER, Fernand (French, 1881-1955). Untitled. Gouache and india ink on paper. 50.0 x 32.5 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 9, no. 826, *82.226.22.)

MENZEL, Adolph von (German, 1815-1905). *Boy at a Desk,* 1846-47. Oil on canvas. 20.0 x 49.0 cm. (*Stolen Art Alert,* Jan./Feb. '82, vol. 3, no. 1, p. 8, no. 35, *81.415.)

SURVAGE, Leopold (French, b. Finland, 1879). *The Precision Mechanism,* 1936. Gouache and pencil on paper. 37.3 x 108.0 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 9, no. 827, *82.226.24.)

SURVAGE, Leopold (French, b. Finland, 1879). Untitled, 1936. Gouache and pencil on paper. 37.0 x 108.0 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 9, no. *82.226.1.)

Prints, Drawings

GILIOLI, Emile (French, b. 1911). Untitled. Lithograph on paper. 75.0 x 53.7 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 12, no. 859, *82.226.7.)

GILIOLI, Emile (French, b. 1911). Untitled. Lithograph. 76.0 x 56.0 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 12, no. 860, *82.226.8.)

GILIOLI, Emile (French, b. 1911). Untitled. Colored lithograph. 76.0 x 54.0 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 12, no. 861, *82.226.10.)

LÉGER, Fernand (French, 1881-1955). Untitled. Lead pencil on transparent paper. 26.5 x 20.3 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 12, no. 862, *82.226.16.)

LÉGER, Fernand (French, 1881-1955). Untitled. Lead pencil on paper. 37.0 x 30.0 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 12, no. 863, *82.226.20.)

MIRÓ, Joan (Spanish, 1893-1983). Untitled. Crayon on paper on canvas. 38.2 x 85.3 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 12, no. 866, *82.226.23.)

Decorative Arts

Objects of Art

Italian, 19th century, *Door Knocker.* Bronze. 31.0 x 30.0 cm. (*Stolen Art Alert,* Sept. '82, vol. 3, no. 6, p. 15, no. 884, *82.196.)

Theft in Milan from the Brera

IFAR's representative in Rome recently reported that the Brera Picture Gallery has been the victim of two thefts within the last few months. The two missing pictures are as follows (according to an article in *Il Messaggero,* 23 April 1987, p. 19): Amedeo Modigliani (Italian, 1884-1920), *Portrait of a Man;* and Joos de Momper (Flemish, 1564-1635), *Church with a Grotto,* 7.0 x 9.0 cm. When IFAR receives complete information on the theft, it will be published in the Stolen Art Alert.

In Memoriam

Founding member of IFAR's Advisory Council

DIEGO ANGULO IÑIGUEZ

1901-86

Spanish painting scholar, teacher and connoisseur

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI, and Interpol

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.

Henri Matisse, The Garden, *oil on canvas, stolen from the Museum of Modern Art in Stockholm in May, no. 553.*

Provincial Fireplace Mantel, *no. 573.*

Stockholm, Sweden

Stockholm's Museum of Modern Art suffered the theft of a Matisse, *The Garden,* in May of this year (no. 553). The work depicts a garden with white roses and a building in the background hidden behind trees. IFAR wishes to express its thanks to Interpol's office in Washington, D.C., for providing a photograph and information on this theft so quickly.

Bristol, Rhode Island

A 19th-century Massasoit Indian weathervane was stolen in December 1986 from the roof of the Performing Arts Center at Roger Williams College in Bristol, Rhode Island (no. 570). Police assume that it was taken by a professional thief, and not by students as a college prank.

Lewes, England

The Anne of Cleves Museum in Lewes, Sussex, was burglarized during the night of 12/13 May (nos. 577-83, 589, 592-95). A large quantity of silver and pewter was taken in addition to a clock and a ship model. Most of the stolen items are listed in this issue; however, there are other missing objects of pewter which have not been included. Anyone seeking further information is asked to contact IFAR for a list and photographs of these items.

Aix-en-Provence, France

Eight fireplace mantels were stolen from a dealer in France in April of this year (nos. 571-73). IFAR received photographs of three of the mantels which are listed in this issue; however, IFAR does not have photographs of the other five mantels, as follows: *Louis XV Mantel,* white marble, approx. 110.0 x 130.0 cm.; *Louis XV Mantel,* white marble, approx. w. 145.0 cm., decorated with three shells; *Louis XV Mantel,* Tholonnet marble (multicolored with tones of ocher), approx. 110.0 x 130.0 cm.., decorated with a shell in the center, acanthus leaves on the sides; *Louis XV Mantel,* walnut, 110.0 x 142.0 x 25.0 cm., rococo molding in the center, acanthus leaves on top of the sides, molding and sides in rocaille work; and *Louis XV Mantel,* walnut, approx. 110.0 x 140.0 cm., decorated with molding in the shape of a star in the center, large molding in high relief on the front and smooth sides.

Washington, D.C.

Several Japanese objets d'art were stolen from a collection in Washington, D.C., including one netsuke and five inros (nos. 598-603).

L.S.P.

Ogawa Haritsu (Ritsuo), Inro, *no. 598.*

Fine Arts

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

521 WEST, Sir Benjamin, the Elder (1738-1820). *Christ Looking at St. Peter.* Oil. Approx. 152.5 x 152.5 cm. Almost identical to a picture in the collection of Queen Elizabeth II, England. *87.185. Nottinghamshire, England. Mar. '87.

American, 19th Century

522 DIEHL, Arthur V. *Landscape.* Oil on board. 30.5 x 50.8 cm. Signed in l/l. *87.179.11. New York, NY. 28 Apr. '87.

523 LA FARGE, John (1835-1910). *Banana Plantation Behind Our Hut, Samoa.* Oil on panel. 26.7 x 30.5 cm. *87.192. Vineyard Haven, MA. 22 Apr. '87.

524 ODDIE, Walter M. (1808-65). *Landscape,* 1858. Oil on canvas. 61.0 x 73.7 cm. (oval). Signed and dated in l/l. *87.179.1. New York, NY. 28 Apr. '87.

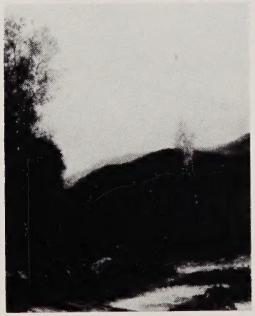
525 WYANT, Alexandre H. (1836-92). *Landscape.* Oil on canvas. 83.8 x 66.0 cm. Signed in left/center. *87.179.17. New York, NY. 28 Apr. '87.

American, 20th Century

526 KUEHNE, Max (1880-1968). *Daylilies.* Oil on canvas. 59.7 x 44.5 cm. *87.179.20. New York, NY. 28 Apr. '87.

Austrian, 15th Century

527 Unknown. *St. Anne and Joachim and Anna.* Oil on panel. 82.0 x 45.0 cm. Obverse: St. Anne seated with the Christ child and the Virgin Mary on her lap. St. Anne wears a dark green dress with gold border. Reverse: Joachim and Anna meeting at the Golden Gate, both wear red mantles. Anna wears a light undergarment and Joachim a dark green one. *87.190.3. Hallstatt, Austria, 18 Mar. '87.



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527 *obverse*

527 *reverse*

528 *obverse*

528 *reverse*

529 *obverse*

529 *reverse*

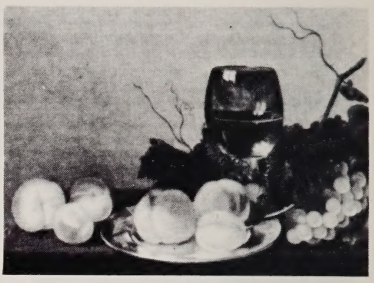
528 Unknown. *St. Christopher and Joachim and Anna.* Oil on panel. 82.0 x 45.0 cm. Obverse: St. Christopher crossing river with Christ child on his shoulders. St. Christopher wears dark green cloak and a red undergarment. Upper background gilded. Reverse: Joachim and Anna seated at a table. Anna wears red and green. Three windows in the background, and a pitcher on the floor before the table. *87.190.4. Hallstatt, Austria. 18 Mar. '87.

529 Unknown. *Two Bishops and St. Anne.* Oil on panel. 82.0 x 45.0 cm. Obverse: Two bishops face each other, St. Wolfgang holds a staff in his right hand and wears black. The other bishop wears red and is blessing with his left hand. Reverse: St. Anne kneels while praying, an angel appears overhead, and a flowering landscape with hills in the background. *87.190.2. Hallstatt, Austria. 18 Mar. '87.

530 Unknown. *Two Bishops and St. Joachim.* Oil on panel. 82.0 x 45.0 cm. Obverse: two bishops face each other, St. Rupert on the left holds a saltcellar in his right hand and wears black. The other bishop wears red. Reverse: St. Joachim holds red staff in his left hand, hills in the background. *87.190.1. Hallstatt, Austria. 18 Mar. '87.

530 *obverse*

530 *reverse*



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Austrian, 17th Century

531 ASSTEYN, Bartholomeus (1628-62). *Still Life,* 1644. Oil on panel. 35.5 x 44.5 cm. Signed and dated. *87.186. London, England. Feb. '87.

Belgian, 19th Century

532 BEAUDUIN, Jean (1851-1916). *Peasant Girl.* Oil on canvas. 58.4 x 71.1 cm. Signed in l/r. *87.179.19. New York, NY. 28 Apr. '87.

533 MOLS, Robert Charles Gustave Laurens (1848-1903). *Landscape.* Oil on board. 45.7 x 62.2 cm. Signed in l/r. *87.179.5. New York, NY. 28 Apr. '87.

Canadian, 20th Century

534 JACKSON, Alexander Young (1882-1974). *St. Lawrence, North Shore, Winter,* c. 1934. Oil on board. 21.6 x 26.7 cm. Signed in l/center: A.Y. Jackson. *87.174. NY. 5 May '87.

Czechoslovakian, 19th Century

535 ORLIK, Emil (1870-1932). Untitled. Gouache on paper. 97.8 x 61.0 cm. Signed in l/r. *87.179.9. New York, NY. 28 Apr. '87.

Dutch, 17th Century

536 MOLENAER, Klaes (b. before 1630-76). *Landscape.* Oil on canvas. 58.4 x 50.8 cm. Signed in left/center. *87.179.14. New York, NY. 28 Apr. '87.

English, 19th Century

537 CLARE, George. *Study of Grapes.* Oil on canvas. 25.4 x 30.5 cm. *87.184.3. London, England. 15 Mar. '87. *Reward.*

538 HERRING, John Frederick, Senior (1795-1865). *Full Cry,* 1831. Oil on canvas. 34.2 x 80.0 cm. Signed and dated. *87.188. London, England. 8 Jan. '87. *Reward.*

539 MEADOWS, Arthur Joseph. *Lausanne,* 1894. Oil on panel. 30.5 x 25.4 cm. *87.184.8. London, England. 15 Mar. '87. *Reward.*

540 STRUTT, Arthur John (1819-88). *Family Life,* 1851. Oil on canvas. 52.1 x 44.5 cm. *87.184.1. London, England. 15 Mar. '87. *Reward.*

541 TODD, George (1847-98). *Still Life,* 1876. Oil on canvas. 30.5 x 25.4 cm. *87.184.9. London, England. 15 Mar. '87. *Reward.*

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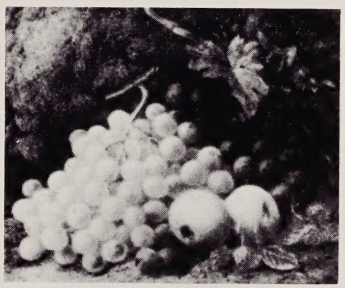

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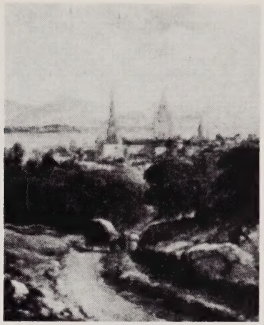

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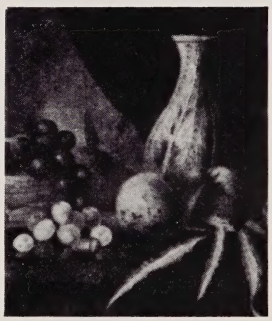

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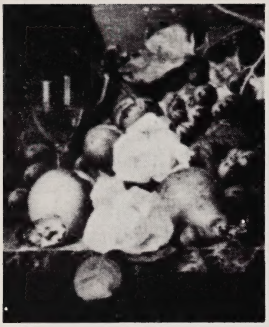

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542 TODD, George (1847-98). *Still Life,* 1886. Oil on canvas. 30.5 x 25.4 cm. *87.184.10. London, England. 15 Mar. '87. *Reward.*

543 TROOD, William Henry Hamilton (1848-99). *Plan of Campaign,* 1887. Oil on canvas. 55.9 x 40.6 cm. *87.184.12. London, England. 15 Mar. '87. *Reward.*

English, 20th Century

544 MANDER, William Henry (1880-1922). *Landscape.* Oil on board. 38.7 x 59.7 cm. Signed in l/l. *87.179.13. New York, NY. 28 Apr. '87.

European, 15th Century

545 Unknown. *Holy Family.* Oil on oak parquet panel. 43.0 x 29.0 cm. *87.182.1. Kintzheim, France. 13 Mar. '87.

European, 19th Century

546 BROOME, G. J. *Apples and Grapes.* Oil on canvas. 25.4 x 30.5 cm. Forms a pair with *87.184.5, no. 547. *87.184.4. London, England. 15 Mar. '87. *Reward.*

547 BROOME, G. J. *Apples and Grapes.* Oil on canvas. 25.4 x 30.5 cm. Forms a pair with *87.184.4, no. 546. *87.184.5. London, England. 15 Mar. '87. *Reward.*

French, 19th Century

548 MARTIN-KAVEL, François, *At the Fireside,* 1899. Oil on panel. 45.7 x 36.8 cm. *87.184.2. London, England. 15 Mar. '87. *Reward.*

549 MÉNARD, René Joseph (1827-87). *Landscape.* Oil on canvas. 50.8 x 72.4 cm. Signed on reverse . *87.179.2. New York, NY. 28 Apr. '87.

French, 20th Century

550 BOUTET DE MONVEL, Bernard (1884-1949). Untitled. 1881. Oil on panel 66.0 x 45.7 cm. Signed and dated in l/l: Atelier Julien B. M. [Boutet de Monvel] Dec. 1881. *87.179.16. New York, NY. 28 Apr. '87.

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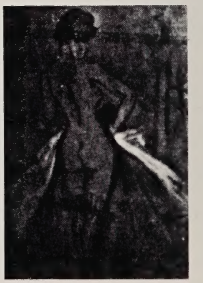

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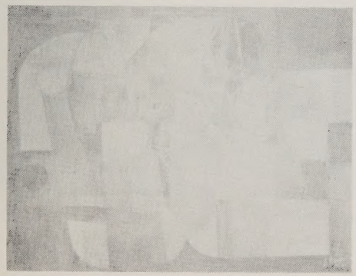

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551 HUGO, Jean (b. 1894). *Landscape.* Oil on canvas. 80.0 x 64.1 cm. Signed in l/r. *87.179.6. New York, NY. 28 Apr. '87.

552 HUMBLOT, Robert (1907-62). *Landscape.* Oil on board. 20.3 x 25.4 cm. Signed in l/l. *87.179.12. New York, NY. 28 Apr. '87.

553 MATISSE, Henri (1869-1954). *The Garden,* 1920. Oil on canvas. 45.0 x 34.0 cm. Signed and dated. *87.191. Stockholm, Sweden. 11 May '87.

554 REZVANI, Serge (b. 1928). Untitled, 1950. Oil on canvas. 88.9 x 116.8 cm. Signed and dated in l/r. *87.179.15. New York, NY. 28 Apr. '87.

German, 16th Century

555 CRANACH, Lucas. *Crucifixion.* Oil on oak panel. 245.0 x 176.0 cm. *87.182.2. Kintzheim, France. 13 Mar. '87.

German, 19th Century

556 DEHN, Georg (1843-1904). *Central Park.* Oil on panel. 55.9 x 76.2 cm. Signed in l/r. *87.179.18. New York, NY. 28 Apr. '87.

557 WEISER, Joseph Emanuel (1847-1911). *Game of Chess.* Oil on panel. 31.8 x 21.6 cm. *87.184.11. London, England. 15 Mar. '87. *Reward.*

Italian, 19th Century

558 TAMBURINI, Arnoldo (b. 1843). *Leisure Time,* 1900. Oil on canvas. 36.8 x 29.2 cm. *87.184.7. London, England. 15 Mar. '87. *Reward.*

559 VINEA, Francesco (1845-1902). *Serious Discussion.* Oil on canvas. 30.5 x 40.6 cm. *87.184.6. London, England. 15 Mar. '87. *Reward.*

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Japanese, 20th Century

560 KUNIYOSHI, Yasuo (1893-1953). *Still Life with Cherries,* 1918. Oil on canvas. 38.1 x 48.3 cm. Signed and dated in l/r: Kuniyoshi/ 1918. *87.170.2. New York, NY. 22 Dec. '86.

Norwegian, 19th Century

561 SVENDSON, Svend (b. 1864). *Landscape.* Oil on canvas. 45.7 x 61.0 cm. Signed in l/r. *87.179.3. New York, NY. 28 Apr. '87.

Russian, 20th Century

562 GONTCHAROVA, Nathalie (1881-1962). Untitled. Watercolor on paper. 30.5 x 24.1 cm. Signed in l/r. *87.179.4. New York, NY. 28 Apr. '87.

Spanish, 20th Century

563 CLAVO, Javier (b. 1919). Untitled. Oil on canvas, laid on board. 78.7 x 59.7 cm. Signed in l/r. *87.179.7. New York, NY. 28 Apr. '87.

564 CLAVO, Javier (b. 1919). Untitled. Oil on canvas laid on board. 95.3 x 78.7 cm. Signed in l/l. *87.179.8. New York, NY. 28 Apr. '87.

565 DALI, Salvador (b. 1904). *Soft Watch,* 1974. Oil on canvas. Signed in l/r: Dali/1974. Inscribed: Multiple Simons/Tampora en poliester/TRANSLUCIDO. *87.178. Hamburg, West Germany. 7 Oct. '86.

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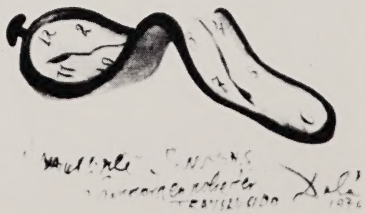

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Prints, Drawings

Spanish, 20th Century

566 PICASSO, Pablo (1881-1973). *Bust of a Woman,* 1962. Drawing on sketchbook paper. Approx. 43.2 x 27.9 cm. Signed and dated in l/l: 20.5.62./Picasso. *87.170.1. New York, NY. 22 Dec. '86.

567 PICASSO, Pablo (1881-1973). *Vollard Suite.* Etching. No. 013. Ref.: Bloch, no. 229. 87.170.3. New York, NY. 22 Dec. '86.

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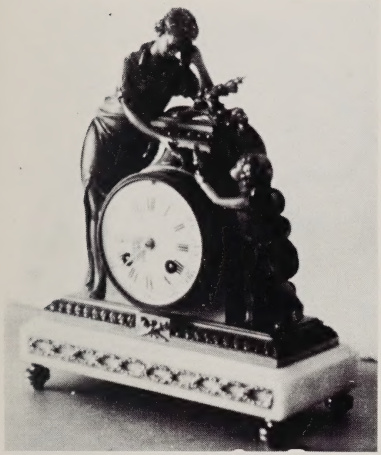
Decorative Arts



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Clocks, Timepieces, Watches

568 French, 19th century. *Louis XVI Mantel Clock,* c. 1860-70. Gilded bronze, white marble base. Approx. ht. 35.6 cm. Oval dial with Roman numerals. Half hour movement with bell strike, brass bob pendulum on spring suspension. *87.173. Roseland, NJ. 17 Jun. '86.

569 HARBEN, Thomas. English, 18th century. *Mahogany Arch Dial Single Hand Clock,* c. 1740-70. Mahogany case, glass side panels. 47.0 x 18.0 x 19.7 cm. Whalestails cresting, applied corner spandrels (one missing on top right side). *87.180.1. Lewes, England. 12 May '87.

Folk Art

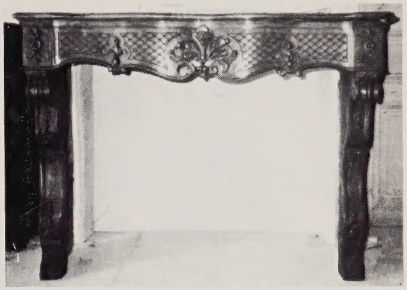
570 HARRIS & Company. American, 19th century. *Massasoit Indian Weathervane,* c. 1880. Copper. 91.4 x 76.2 cm. Repaired hole in the chest. *87.193. Bristol, RI. 29 Dec. '86.

Furniture, Accessories

571 *Louis XIV Provincial Fireplace Mantel.* Walnut. Approx. 110.0 x 140.0 cm. Decorated with feathers at center, cross-hatching on front, sides carved like a console table. Corner of top broken and glued. *87.183.3. Aix-en-Provence, France. Apr. '87.

572 *Louis XIV Fireplace Mantel,* 19th century. Griotte marble (purple with white veins). 107.0 x 154.0 x 45.0 cm. Copy of a Versailles piece, made for a castle in Marseilles. Cartouche in center. *87.183.1. Aix-en-Provence, France. Apr. '87.

573 *Provincial Fireplace Mantel,* 19th century. White marble. 130.0 x 205.0 cm. Two large caryatids at sides, a putto holding a bow within sprays of olive branches at the center. Some restoration, some traces of rust on caryatids and on their bases. *87.183.2. Aix-en-Provence, France. Apr. '87.



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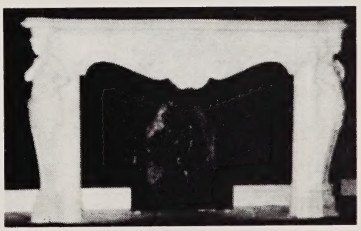

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573 *detail*

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Glass

574 GALLÉ, Emile. French, 19th century. Cup. Glass. 7.6 x 13.7 cm. Signed on base: GALLE. Circular label with inventory no.: LUX 13. Rectangular label with no.5. Salmon and black colored marbling. *87.176.1. Paris, France. 1 Jul. '86.

575 GALLÉ, Emile. French, 19th century. *Vase in the Form of a Gourd.* Glass. Inv. no. printed on base: OAO 517. Glass colored a jade-green. Painted and enamel decoration. *87.176.2. Paris, France. 1 Jul. '86.

576 LEVEILLE, Ernst. French, 19th century. Vase. Glass. 19.5 x 8.3 cm. Signed on base: E. Leveille. Inv. no. painted on base: LU x 28. Decorated with chestnut leaves. Predominant color is a pale green. *87.177. Paris, France. 17 Jun. '86.

Metals

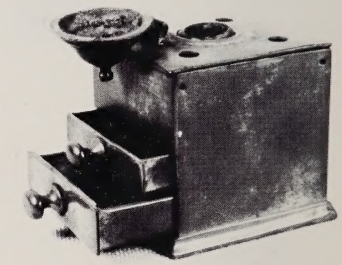
577 English. *Half Gill Measure.* Pewter. Ht. 6.0 cm., max. diam. 5.0 cm. Stamped on rim and neck: ER with 06 in crown, 32, VR with 08 in crown, 32, SVT, V8, VT, AXV5, V, and two illegible stamps. Stamped on interior of base: a crowned X. Baluster-shaped, band of four grooves on upper body, one groove at base of handle, and two grooves at foot. Tapering strap handle. *87.180.13. Lewes, England. 12 May '87.

578 English, 19th century. *Gill Measure.* Pewter. Stamped on outer rim: GILL I/N/N, portcullis, 9, crowned ER, 494, crowned VR, 394, crowned GR 484 [1816], crowned ER 484, crowned ER 484, crowned VR 484, and others including stamps of Hertford, Nottingham, and Hereford (?). Baluster-shaped, incised grooves on base, and tapering strap handle. *87.180.14. Lewes, England. 12 May '87.

579 Inkstand. Pewter. 9.5 x 7.9 x 7.7 cm. Square box on splayed foot with two drawers at base, the lower one being a sand dredger with perforated top. Detachable lid with small, domed, hinged secondary lid to inkwell attached. Four perforations to hold pens in corners of lid. Inkwell in upper compartment. *87.180.12. Lewes, England. 12 May '87.

580 Irish, 18th century. Chalices (pair), c. 1765. Pewter. Ht. 22.0 cm.; diam. rim 8.8 cm., diam. base 9.7 cm. Engraved on body: DKC. Plain body with slight outward taper and flair to rim, on tall base with concentric grooves. Dented and cracked. *87.180.9-10. Lewes, England. 12 May '87.

578



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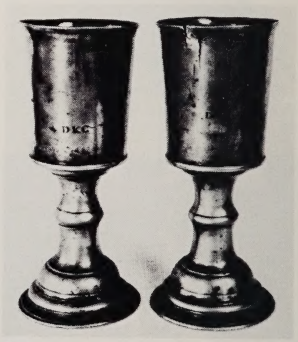

580

581

581 Tankard, 1867. Pewter. Ht. 15.5 cm.; diam. rim 9.8 cm., diam. base 12.4 cm. Engraved on body: J'ESPERE/1867, with anchor. Plain body with slight taper. Grooved-footed base, rectangular strap handle, glass base cut with 32-pointed star. *87.180.11. Lewes, England. 12 May '87.

582 Teapot, c. 1800. Pewter. Ht. 8.6 cm.; max. diam. 10.5 cm. Stamped on base: BBK 52 1./SHAW & FISHER/SHEFFIELD/160 38. Marked SF with crossed arrows between. Plain globular body on low-grooved foot. Ribbed spout and handle wih restrained leaf design at bases. Vine leaf and berry knob on lid. *87.180.8. Lewes, England. 12 May '87.

582

Silver

583 *Bowl on a Pedestal Base.* Silver. Ht. 18.5 cm.; diam. rim 29.3 cm. Inscribed: Presented / To Mr. Charles Ade Senr. / of Milton Court Farm / Arlington Sussex / By his friends / As a Tribute to his exertions in procuring / the Railway Station / at Berwick and the / approaches thereto / AD 1846. Body and base decorated with leaves, flowers, acorns, and scrolls. *87.180.6. Lewes, England. 12 May '87.

583

584 CRUMP, Francis. English, 18th century. *George III Coffee Pot,* 1762. Silver. Stamped with family crest: snake and crossed arrows. *87.181.59. Ilminster, England. 6 Jan. '87. *Reward.*

585 English. *Fiddle Pattern Dessert Forks* (twelve). Silver. Stamped with family crest: snake and crossed arrows. Crest on back of forks. *87.181.30-41. Ilminster, England. 6 Jan. '87. *Reward.*

586 English. *Victorian Fiddle Pattern Dessert Spoons* (twelve). Silver. Stamped with family crest: snake and crossed arrows. *87.181.1-2. Ilminster, England. 6 Jan. '87. *Reward.*

587 English. *Victorian Fiddle Pattern Large Teaspoons* (twelve). Silver. Stamped with family crest: snake and crossed arrows. *87.181.13-24. Ilminster, England. 6 Jan. '87. *Reward.*

588 English. *Victorian Fiddle Pattern Tablespoons* (five). Silver. Stamped with family crest: snake and crossed arrows. *87.181.25-29. Ilminster, England. 6 Jan. '87. *Reward.*

589 English, 18th century. Tankard. Silver. Ht. 12.0 cm., diam. rim 8.5 cm. Inscribed: Presented / to Mr. Charles Ade Senr. / as a token in remembrance / of his success in procuring a Railway Station at Berwick / AD 1846 / by G.J.B. Hallmark: London T / RG / C (?) 1756. Heavily embossed with floral design and leaf scrolls. Engraved coat of arms between scrolls: three winged cherubs and fess engrailed with recumbent stag as crest. *87.180.7. Lewes, England. 12 May '87.

584 *family crest for nos. 584-88, 590-91*

590 English, 19th century. *George III Fiddle Pattern Tablespoons* (five). Silver. Stamped with family crest: snake and crossed arrows. *87.181.42-46. Ilminster, England. 6 Jan. '87. *Reward.*

591 English, 19th century. *George III Old English Pattern Table Forks* (twelve), 1804. Silver. Dated. Stamped with family crest: snake and crossed arrows. *87.181.47-58. Ilminster, England. 6 Jan. '87. *Reward.*

592 English, 19th century. Goblet. Silver. Ht. 17.5 cm., diam. rim 10.0 cm. Inscribed: Sussex Agricultural Society / Presented to / Thomas Saxby / For the best Bull four years old or upwards./ Produced at / The Annual Show of Cattle and Sheep in Lewes 1816. London hallmark: W.B. 1815. Cup decorated with leaf design. *87.180.3. Lewes, England. 12 May '87.

589

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593 English, 19th century. Goblet, 1817. Silver. Ht. 17.5 cm., diam. rim 10.0 cm. Inscribed: Sussex Agricultural Society / Presented to / Thomas Saxby / for the best South Down Ram Three Years Old / Produced at / The Annual Shew [*sic*] of Cattle and Sheep in Lewes / 1817. London hallmark: W.B. 1817. Cup decorated with leaf design. *87.180.4. Lewes, England. 12 May '87.

594 English, 19th century. Goblet, 1819. Silver. Ht. 17.5 cm., diam. rim 10.0 cm. Inscribed: Sussex Agricultural Society / Presented to / Thomas Saxby / for the best Bull four years old or upwards./ Produced at / The Annual Show of Cattle and Sheep in Lewes 1819. London hallmark: W.B. 1819. Cup decorated with leaf design. *87.180.5. Lewes, England. 12 May '87.

595 English, 19th century. *Race Trophy,* 1868. Silver. Inscribed: Lewes Races County Cup / August 8th 1868 / won by / Mr. Alington's King Victor 4 yrs / by Fazzoletto Dam Blue Bell by Heron / Stewards / The Earl of Westmoreland, Sir F. Johnstone Bart / Viscount St. Vincent, H. Chaplin Esqr. Saville Esqr. London hallmark on base: R.H. 1868, Whistler fecit, 11 Strand. Detachable lid with figure of armed knight on horseback brandishing a lance. Body decorated with heavily embossed battle scene representing the Battle of Lewes (based on a print by F. Colvin). Sides decorated with two detachable crossed flags one with lion rampant, other with three lions passant, and coat of arms of the Borough of Lewes on shield between flags. Pedestal base heavily embossed with foliage and palmette designs. *87.180.2. Lewes, England. 12 May '87.

596

597

598 *obverse*

598 *reverse*

Chinese

596 *Incense Burner.* Gilded bronze. 6.4 x 16.5 cm. Decorated with dragons in low relief on body and deep mark on base. *87.187.2. London, England. 5 Apr. '87. *Reward.*

597 *Yu,* 18th century. Bronze inlaid with silver and gold. Ht. 20.3 cm. *87.187.1. London, England. 5 Apr. '87. *Reward.*

Japanese

598 HARITSU, Ogawa (Ritsuo) (1663-1747). *Inro,* 18th century. Black and colored lacquer on wood. 6.6 x 5.2 x 2.1 cm. Signed in gold on base: Ritsuo. Green-glazed pottery seal: Kan. Relief decoration of applied mother-of-pearl, metal, pottery, ivory, and crystal or glass. Boy struggling with demon (the story of Taira no Koremochi) on obverse. Three compartments and a lid. Carved wood bead in the form of an eggplant. Plaited purple silk cord. *87.171.5. Washington, D.C. Before 15 Dec. '86.

599 *Inro,* 18th century. Lacquer on wood with decoration in gold powder and gold leaf. 8.3 x 5.2 x 2.4 cm. Decorated in bas-relief with willows on river bank with gabions. Four compartments and a lid. Plaited purple silk cord. *87.171.6. Washington, D.C. Before 15 Dec. '86.

600 *Inro,* late 18th century. Black lacquer on wood with inlaid mother-of-pearl and gold. 10.2 x 3.2 x 2.5 cm. Decorated with blue-green and purplish mother-of-pearl and gold leaf; plaited purple silk cord. Designs of landscapes and pavillions with Chinese-style figures. *87.171.2. Washington, D.C. Before 15 Dec. '86.

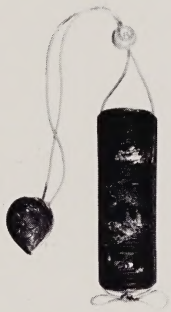
601 *Inro,* 19th century. Gold lacquer on wood. 7.9 x 5.4 x 2.2 cm. Bas-relief decoration of water grasses and flowering plants beside a stream. Four compartments and a lid. *87.171.3. Washington, D.C. Before 15 Dec. '86.

602 *Inro,* 19th century. Gold lacquer on wood with mother-of-pearl inlay. 8.1 x 5.7 x 2.5 cm. Bas-relief decoration of peacock on obverse, peony on reverse. Peacock feathers of blue-green mother-of-pearl. Five compartments and a lid. Purple braided cord. Interior surfaces in *nashiji* (aventurine lacquer) finish. *87.171.4. Washington, D.C. Before 15 Dec. '86.

603 SHUZAN, Style of. *Netsuke—Dragon King,* late 18th century. Cyprus wood, polychromed. 9.2 x 3.4 x 2.6 cm. Grotesque human figure holds bowl in right hand from which clouds and serpent emerge. *87.171.1. Washington, D.C. Before 15 Dec. '86.

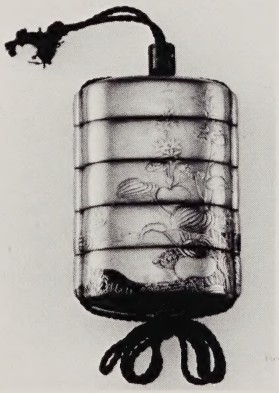
599 *obverse*

599 *reverse*



600 *obverse*

600 *reverse*



601

602 *obverse*

602 *reverse*

603

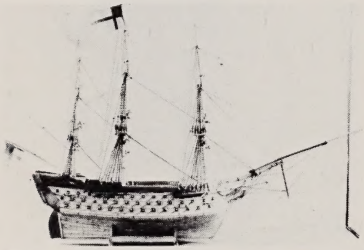
Index

Models

604 *Ship Model.* Bone, repairs in wood. Ht. 71.0 cm., l. 109.0 cm. Three-masted ship of war, with extensive repairs to stern, guard rail and bowsprit in wood. White ensign flags on main mast and stern. Poor condition, clumsy repairs. *87.180.15. Lewes, England. 12 May '87.

Musical Instruments

605 STRADIVARIUS, Antonio. Italian, 18th century. *Stradivarius Violin,* c. 1727. Registered by Jacques Français: no. 847. 87.175. Dallas, TX. 10 Dec. '85.



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